

BULLETIN

OF THE

CARNEGIE INSTITUTE

VOLUME 1 PITTSBURGH, PA., FEBRUARY 1928 NUMBER 9



GEORGE WASHINGTON
February 22, 1732—December 31, 1799

THE GREATEST AMERICAN—
THE FIRST PITTSBURGHER

(See Page 3)

BULLETIN OF THE CARNEGIE INSTITUTE

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CHARLES HEINROTH

VOLUME 1 NUMBER 9
FEBRUARY 1928

The February sunshine steeps your boughs,
And tints the buds and swells the leaves within.

—WILLIAM CULLEN BRYANT,
"Among the Trees"

—♦—

HOURS OF ADMISSION—ALWAYS FREE
Daily from 10 A.M. to 10 P.M.
Sunday from 2 to 6 P.M.

FREE ORGAN RECITALS

From October to June. Every Saturday evening
at 8:15 o'clock, and every Sunday afternoon at
4:00 o'clock.

—CHARLES HEINROTH, *Organist*

—♦—

The Carnegie Institute, in the broad-
est sense, holds its possessions in trust
for mankind and for the constant wel-
fare and happiness of the race. Anyone
therefore who, by a gift of beautiful
works of art, or objects of scientific
value, or a donation to its financial re-
sources, aids in the growth of these col-
lections and the extension of its service
is contributing substantially to the
glorious mission of the Institute.

"The Carnegie Institute will be the
final home of every worthy collection
of pictures and museum objects when
the men and women who have chosen
them wish to have the world enjoy
them."

—ANDREW CARNEGIE

TOO LATE

DEAR BULLETIN:

It was Monsieur Henry of Navarre who re-
marked that Paris was worth a mass. From
what I hear of Paris, it is very probable that
Henry was right!

Herewith, a dollar bill, so that "win, lose, or
draw"—we get the Bulletin. We must have it.

—C. V. STARRETT

The Bulletin is sorry that Mr. Starrett comes
too late, but the prize was won by Miss Helen
Kinney, as announced in the December number.

NEW ENTHUSIASM

DEAR BULLETIN:

We are wondering if you fully realize how very
much the Bulletin means to those who are inter-
ested in the activities and opportunities of the
Institute.

Each issue has added to our knowledge and
appreciation of the splendid work of your organi-
zation, and it is an excellent means of distributing
the information which we are all so glad to re-
ceive. We feel certain it will also prove a medium
of inestimable value in creating new enthusiasm
among those who have not personally realized
the full service of the Institute to the community.

Mr. Diehl joins in congratulations and cordial
best wishes for the Bulletin's continued growth
and success.

Faithfully yours,

FRANCES W. DIEHL
(MRS. AMBROSE N.)

A SUBSCRIBER'S CURIOSITY

DEAR BULLETIN:

I am consumed with curiosity to know the
name of the United States Senator whose favorite
word is strategic but "who invariably pronounces
it 'strategic'." Can't you tell us?

—F. D. R.

No, the Bulletin is amiable and must never
make a wound. But he still does it.

ACTING DIRECTOR OF THE LIBRARY

Owing to the serious and prolonged illness of
Mr. John H. Leete, Director of the Carnegie
Library and of the Carnegie Library School,
Mr. C. Tefft Hewitt, Head of the Order De-
partment, has been appointed Acting Director.

NO ADVERTISEMENTS

The Bulletin has rejected certain rather flattering
offers for advertising on its last page. It is the
policy of the Bulletin to keep its columns free
from all advertising matter.

It is true today as it was when Walt Whitman
said it, that "the world is in the sunrise."

WASHINGTON—THE FIRST PITTSBURGHER

GEORGE WASHINGTON, the Father of his Country, is equally the Father of Pittsburgh, for he came thither in November, 1753, and established the location of the now imperial city by choosing it as the best place for a fort. Washington was then twenty-one years old. He had by that time written his precocious one hundred and ten maxims of civility and good behavior; had declined to be a midshipman in the British navy; had made his only sea-voyage to Barbados; had surveyed the estates of Lord Fairfax, going for months into the forest without fear of savage Indians or wild beasts; and was now a major of Virginia militia. In pursuance of the claim of Virginia that she owned that part of Pennsylvania in which Pittsburgh is situated, Washington came there as the agent of Governor Dinwiddie to treat with the Indians. With an eye alert for the dangers of the wilderness, and with Christopher Gist beside him, the young Virginian pushed his cautious way to "The Point" of land where the confluence of the Monongahela and Allegheny rivers forms the Ohio. That, he declared, with clear military instinct, was the best site for a fort; and he rejected the promontory two miles below, which the Indians had recommended for that purpose. Washington made six visits to the vicinity of Pittsburgh, all before his presidency, and on three of them (1753, 1758, and 1770), he entered the limits of the present city. At the time of dispatching the army to suppress the Whisky Insurrection, while he was President, in 1794, he came toward Pittsburgh as far as Bedford, and then, after planning the march, returned to Philadelphia. His contact with the place was, therefore, frequent, and his information always very complete. There is a tradition, none the less popular because it cannot be proved, which ascribes to Washington

the credit of having suggested the name of Pittsburgh to General Forbes when the place was captured from the French. However this may be, we do know that Washington was certainly present when the English flag was hoisted and the city named Pittsburgh, on Sunday, November 26, 1758.

The bust of George Washington which is reproduced on the cover of this month's Bulletin is the property of the Department of Fine Arts.

It was purchased by the Institute in 1917 at a sale of the relics of Washington and collected Washingtoniana which were owned by W. Lanier Washington. Cast in bronze by the National Art Foundry of New York City, it was undoubtedly modeled after the life cast by Houdon now at Mount Vernon.

Maurice J. Power, the owner of the National Art Foundry, took a particular pride in the draftsmanship of the products of his foundry. At various times he employed leading sculptors of the period to develop the artistic quality of these bronze casts. This accounts for the beauty of the Houdon bust, which has a distinction not usually characteristic of sculptures made from life casts.

In connection with the making of the life cast of Washington by Houdon the Institute has in its files a copy of a hitherto unpublished letter from General James Grant Wilson to Maurice J. Power. It throws an interesting light on the temperament of the Father of Our Country.

The letter is as follows:

Dear Sir:

In accordance with your request, I take pleasure in stating that during a visit to G. W. P. Custis, Esq., the grandson of Mrs. Washington, at his residence, Arlington House, Virginia, in 1854, he expressed his preference for Houdon's statue over all the various counterfeit presentments of the "Father of his Country," and at the same time said that he (Custis) perfectly recollected the arrival at Mount Vernon of the eminent sculptor,

who, in 1785, accompanied Dr. Franklin to the New World. Houdon was so impressed with the importance of the work to posterity, that he earnestly entreated his illustrious subject to permit casts of his entire person to be taken. Mr. Custis, then a lad, stated that he was terrified at seeing his beloved father, as he called him, lying at full length on a table, with no covering save a sheet, which was removed as the castings of the different parts were completed. He was the only witness to this operation, which was so repugnant to the feelings of Washington that he permitted some expressions to escape not exactly in accordance with his usually calm and collected conversation and manner.

You have been singularly fortunate in having an opportunity of using the original plaster cast taken by Houdon, from which to make copies of the head and bust of Washington in bronze; and I congratulate you upon the successful manner in which the work has been done, and my fellow citizens upon the opportunity now presented to them of possessing so satisfactory and superb a portrait of Pater Patriæ.

I remain, dear sir, very truly yours,

J. GRANT WILSON

CITY APPROPRIATION

The City of Pittsburgh has most generously made the following appropriations for the operation of the Carnegie Library and branches:

LIBRARY DEPARTMENT

Salaries and Wages.....	\$288,000.00
Miscellaneous Services....	8,100.00
Supplies and Materials...	13,720.00
Equipment.....	93,680.00
	\$403,500.00

BUILDINGS AND GROUNDS DEPARTMENT

Salaries, Regular Employees.....	\$ 92,716.00
Miscellaneous Services....	4,000.00
Supplies and Materials...	37,384.00
Equipment.....	3,500.00
	\$137,600.00
	\$541,100.00

It is well understood that no part of the City's funds is used for the operation either of the Carnegie Institute or of the Carnegie Institute of Technology which derive their support from Mr. Carnegie's endowment, augmented by many rich additions coming to us from time to time from the people of this community.

TWENTY-SIXTH CARNEGIE INTERNATIONAL AT THE BROOKLYN MUSEUM

PITTSBURGHERS who happen to be in New York City and desire to see the Twenty-sixth International in a new setting may take the Broadway and Seventh Avenue Subway and get off at the very entrance to the Brooklyn Museum.

The exhibition opened with a reception on the evening of January 9. It includes all the European paintings from the Twenty-sixth International and about two-thirds of the American pictures. There are 361 paintings in the show at Brooklyn. The officials at the Museum report an almost unprecedented attendance, the visitors on Sundays numbering about 10,000.

The show has been very well received by the Eastern critics. Henry McBride, of the New York Sun, declares that the exhibition looks much better in the Brooklyn Museum than it did at Pittsburgh. An editorial in the Art News says:

"The beauty of the show lies in the fact that nowhere in it is there an 'extreme' picture. There are good pictures, many of them, but not one which the reactionaries can with good reason hold up to ridicule.

Yet everyone will recognize a difference between this and the academic shows. There is vitality here, life, vigor and a little gayety. There are those who will resent it, but we venture to predict that the present Carnegie show will meet with a much warmer reception than any heretofore. This in spite of the published comments on the prizes."

Helen Appleton Read, art critic on the Brooklyn Eagle, discussed the exhibition on successive Sundays in her paper, and Elisabeth Cary, of the New York Times, confined her remarks to a critique of the portraits in the exhibition, while her assistant discussed the landscapes.

The show will continue at Brooklyn through February 19, after which the European paintings will be on view at the California Palace of the Legion of Honor, San Francisco, from April 2 through May 13.

THE LOST LINE IN HAMLET

A good many years ago, when, as a stage-struck youth, eager to follow in the footsteps of the great tragedians, Edwin Booth, Lawrence Barrett, John McCullough, Barry Sullivan, and the others, I had committed to memory the whole play of "Hamlet," together with some seven or eight of the other Shakespearean dramas, I observed that the text in the first scene of the first act of "Hamlet" clearly showed the omission of one line. A break in the sense of the story indicated this to be a fact. The play opens with Francisco at his post as a sentinel on the walls of the royal castle of Denmark. The hour is near midnight, and it is so dark that when Bernardo arrives to relieve him, Francisco cannot recognize him until he gives the countersign. Horatio and Marcellus come to take their positions, and Francisco goes to bed. No sooner do the three friends find themselves together than their souls are affrighted by an apparition which flits across the battlements and vanishes. When they recover their tranquillity Marcellus asks Horatio why new cannon are being daily cast in the foundries, why so many ships are being impressed into the navy, and why all the factories are made to work night and day and Sundays. Horatio explains that a whisper has reached him from the King's chamber that Norway is about to declare war on Denmark for the recovery of some disputed lands, and suggests that this ghostly visitation may be designed to warn the people of their danger, and as a good student of history he then recounts the supernatural incidents which occurred in Rome just before the assassination of Julius Cæsar, telling his two friends that,

"The graves stood tenantless, and the sheeted dead

Did squeak and gibber in the Roman streets:"

—and just at that point he speaks the lost line, for the two lines which follow

the "squeak and gibber" line run thus:

"As stars with trains of fire and dews of blood,
Disasters in the sun."

What was it that Horatio said? The inference is that he spoke of something which foreboded evil to the state of Denmark as stars with trains of fire, or, in other words, comets, forebode disasters in the sun. He goes on to speak of an eclipse of the moon, and says that thus are heaven and earth together demonstrating an omen to his countrymen. And at that instant the Ghost comes again.

The actors usually bridge the lost line gap by stopping at the "squeak and gibber" line, and bringing on the Ghost there. But the commentators have not been content to let it go at that, and Horace Howard Furness, who was universally esteemed as our greatest American authority on Shakespeare, devoted three pages in his monumental Variorum edition to the suggested elucidations of the English and German editors concerning the probable idea which Shakespeare had made Horatio express.

In one of its playful moments the Bulletin offered a prize subscription to that reader who would find the lost line. A large number of letters have come in, some poking gentle fun as to how a line "irrecoverably lost" can ever be found, and some pleading for a hint as to that part of the play in which the omission occurs. It was necessary only that the contestants should read the play in any annotated edition in order to stumble on the lost line in the first five minutes of study, but no one seems to have thought of this clever method—with the exception of one illustrious reader. But of him more anon.

When our Pittsburgh readers failed to reveal their erudition, the Bulletin wrote this letter to Horace Howard Furness Jr., who, since the death of his

distinguished father, has carried on the work of completing the Variorum edition:

Dear Dr. Furness:

The Carnegie Institute is publishing monthly a Bulletin covering many of its activities, and I am sending you a copy of the December number in this envelope. . . . We are offering a prize subscription to those who send in answers to certain queries that cover literary mysteries of one kind and another.

The latest prize subscription offer is to be given to the person who sends in a letter designating the lost line from "Hamlet;" the act, scene, and preceding line to be given for the identification of the place where that line should be.

Won't you do me a great favor by writing me a letter on this subject? I should like you to indicate the place where the lost line occurs, and then give your own idea, if you will, as to what was probably comprised in the original line together with the ideas on that subject of the other commentators, which are, of course, so very familiar to you because of their occurrence in the Variorum. I should like to have this letter by January 25 for publication in our February number.

In due time came this amazing response:

Dear Sir:

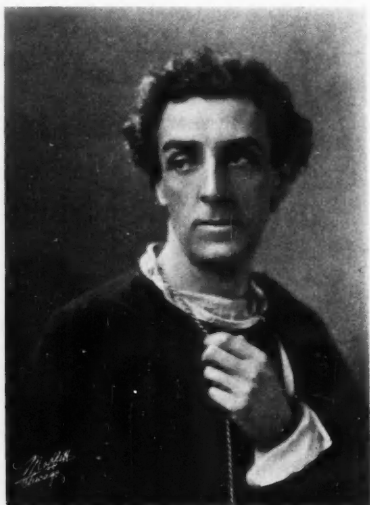
I am sorry but I do not understand your letter of January 18. I never heard that there was supposed to be a lost line in the play of "Hamlet." Of course there has always been discussion as to Hamlet's dozen or sixteen lines which he was to add to the play, and it has been sought by many to identify them; as for my hazarding an opinion or giving the ideas of others on the subject I must beg to be excused. I regret that I am unable to comply with your request.

Yours sincerely,
HORACE HOWARD FURNESS JR.

If the Ghost of Hamlet's father had walked across his vision, the Editor would not have been more astonished. He turned once more to Dr. Furness' own Variorum. Could he have been mistaken through all these years? Ah, no! There it is—the lost line, on page 18, with three pages packed full of notes by all the commentators of one hundred and fifty years. In those notes—in the Variorum!—Malone begins with a reference to "the line now lost," then come citations from Knight, Caldecott, Mitford, Singer, Collier, Williams, Staunton, Dyce, Boaden, White (Stanford's father), Clarke, Duane, Keightley, Massey, and Claren-

don. The Cambridge and the other standard editions give many additional notes, all of them commenting on the lost line.

But even while the Editor stood thus bewildered, there came a letter on the subject from the greatest Shakespearean actor in the world—one whose brilliance of intellect and splendor of equipment have filled the whole American firmament.



WALTER HAMPDEN AS HAMLET

Walter Hampden Dougherty is the son of John Hampden Dougherty, a leading lawyer of New York, and brother of Paul Dougherty, one of the best of American marine painters, whose pictures are shown at all of the Carnegie Institute International Exhibitions. Walter was sent to Harvard to study for the bar, but after two years of Blackstone he took a trip to England and joined Sir Frank Benson's company, playing Shakespearean parts throughout the provinces. One afternoon Benson received a telegram, "Can you send us a Hamlet for tonight? Irving's voice gone." Walter Hampden was sent, and took London by storm.

BULLETIN OF THE CARNEGIE INSTITUTE

Soon after that he came to America—and I came on the ship with him. He was engaged to support Nazimova in "The Master Builder," but next morning all the newspaper critics recorded their opinions that it was Nazimova who had done the supporting and Hampden who had created a star part. Then there were some experiments, and later came the one hundred matinee performances of "Hamlet," a tour of the great cities, and America was won.

Mr. Hampden has received the gold medal of the American Academy of Arts for the best diction on the American stage—his voice is marvelous beyond compare—and he has recently been elected President of the Players, in succession to Edwin Booth and John Drew.

One night last year while he was playing "Caponasacchi," learning that I was in the theatre, he sent for me to come to his dressing room, and told me we might talk for seven minutes. Two or three times, with my mind on his play, I tried to go, but he kept me there, asking about the Carnegie Institute, and Pittsburgh. I remember my urging him to play Henry V—in some respects the most romantic and the most heroic of the Shakespearean characters. And just then the stage manager rushed in to say that the curtain was up and his entrance was awaited. The red-garbed Caponasacchi sped hastily away, taking up the dialogue even before he had reached the open stage.

He was one of the first to go upon the Bulletin's list, and here is his letter:

My Dear Harden:

As a reader of your Bulletin and an admirer of your wonderful Carnegie Institute, I am interested to see how many of your friends are going to discover the lost line in Hamlet. They will not have far to read to find a break in the sense. In the very first scene of the play, at line 117, Horatio's reference to the death of Caesar is broken in modern texts by a series of asterisks, so that the passage reads—

"Did squeak and gibber in the Roman streets;

* * * * *

As stars with trains of fire and dews of blood,"

Anyone is at liberty to guess what Shakespeare may have written here, but as consultation with

the commentators can verify, fools rush in where angels fear to tread.

You will be interested to know that I have Henry V in rehearsal. It is a glorious thing, though in these days, when people spend most of their love of Shakespeare upon talking about him and organizing in his behalf, one can't expect much in the way of public response for him at the theatre. There will always be two kinds of fools, however, the above mentioned, and those who will put some Shakespearean plays upon the stage.

With good wishes for the Bulletin, and my "friendship to you."

Faithfully,

WALTER HAMPDEN

Well, there is a little sermon from Walter Hampden, and I would like to use this occasion for making a suggestion to the people of New York—the most generous people in the world except those in Pittsburgh. It is this: You are giving money with magnificent liberality to every good thing that promotes the culture of New York, and through New York, the culture of the country. You endow and support the finest opera in the world and its greatest orchestras, and you keep its institutions of art and learning alive. But the theatre is dying. The competition of cheaper plays is breaking down the drama, with all its priceless heritage of tradition, and with all its wonderful power upon the soul. Why will you not do this: Raise an income of \$250,000 a year, and tell Walter Hampden it is his for the next twenty years. Then he can give all these great plays exactly as your orchestras give the great symphonies, with perfection of detail, and charging only a small entrance fee that will bring back the crowds from the cheap theatres. Cheap plays make a cheap nation. Let him tour the country now and then. And the result will be such an enrichment in the speech and imagination of the American people as no schooling otherwise can ever supply.

It is a dramatic dénouement to this pleasing contest that the prize should be won by Hamlet himself, and the little magazine will be sent to him at Elsinore, Denmark, where he and his Ophelia may read it together.

—S. H. C.

ART AND ETHICS

BY CHARLES HEINROTH



ART is a contemplation of the Beautiful. It is that part of man's work which is inspired by the love of beauty. All his aesthetic ideals are deposited here. Whatever excites in him unusual delight

or a joyous rebound in sights, sounds, forms, colors, or ideas, is the reaction of his artistic nature to what he deems surpassing loveliness. Either as creator or perceptor he finds pleasure in these ideal representations, which he regards as revelations of the spirit of beauty; when these become universally recognized and acknowledged by succeeding generations they are counted as gems in the crown of civilization.

Morality on the other hand is a contemplation of the Pure; a desire for clean and right living. It finds expression in a code of ethics and a line of conduct inherently felt by the great majority to be necessary for the healthy development of the race, guaranteeing a well-ordered society which makes the refinements and graces of life a possibility.

It would appear odd then if these two, Art and Morality, working as they do for elevation and ideality in human life, were not by their very nature in closest accord. Yet, strange to say, we find instances when they can be neutral or even antagonistic toward each other. It depends upon the art and the morality, squared by the personal equation.

On the one side, we have the classic example of the Greeks after Pericles, who, absorbed in their pursuit of beauty, accorded a minor place to morals, in contradistinction to Puritan

England of Cromwell's time, so engrossed in moral rectitude that it destroyed beauty wherever found. Here are two civilizations opposed to each other; each estimable in itself and at the present day, both have their champions. A great many unhesitatingly prefer the Greek manner of living, which they consider the highest type of civilization the world has yet seen. Others prefer the Puritan manner, bending their efforts to lead a good life oblivious to art. The effects of the emphasis are perfectly patent.

Let us look at the question from another angle, the standpoint of individual arts.

It would appear upon examination that architecture has the least bearing upon every day morality or ethical concept of any of the arts. Would anybody for instance claim that the pure, classic outlines of our public buildings influence the politicians into greater honesty and efficiency? Environment plays the chief rôle in behavior. Would anyone, however, seriously contend that the occupants of a dwelling of chaste, classic outline would be influenced to a line of action materially different if the dwelling were in flamboyant style? Hardly. Nor can sculpture be said to exert an active impulse on our manners or daily actions. Whereas painting does—it teaches many a moral lesson and in its best moments gives us food for the highest thoughts of which humanity is capable; while in classical poetry we have the highest appeal to our best impulses. Literature powerfully affects the trend of our thinking, and in Shakespeare and Goethe we get an interpretation of human life, which is discerning, beautiful, and next to the Bible, a marvelous moral lesson. Just for a moment let me here dwell on the author. According to Ruskin, the author must be pure of heart in order

to achieve great work. Inversely, should it be necessary to investigate the private life of an artist before we perceive his work? Shall we throw out the Preludes of Chopin because at the time of their composition he was engaged in a love affair with George Sand? Or hold in abeyance our judgment of Shakespeare because we really do not know if he was not worse than Goethe? Or shall we deny the interpretations of Liszt a place as model reproductive masterpieces because he was the Don Juan of Europe in his day? Clearly we ought to evaluate a work of art according to the canons governing that art, to appreciate beauty when and where we find it; and not look to its antecedents for a quality which does not appear in the work itself.

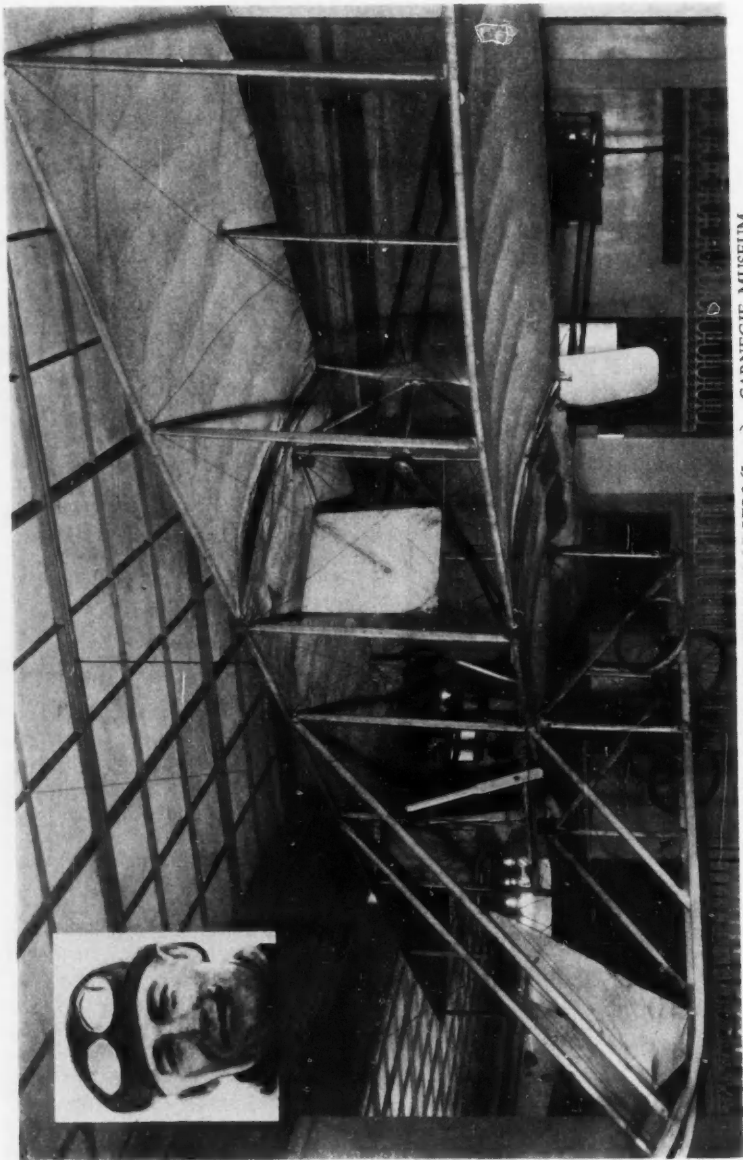
And that brings me finally to that art, on which I am perhaps best qualified to speak and where I have made the most observations—Music.

It is the most ethereal of the arts. A self-consistent form of beauty, having no counterpart in nature. Viewed in this sense it is probably the greatest achievement of the human mind; to have invented a system of communication, intelligible, potent, powerful, for which the external world, natural or human, has not stood model. It has been well and truly said that poetry spiritualizes the material, while music materializes the spiritual. That is, through its stimulus and ideal processes, music can lift us to a higher plane, where what were vague visions, hopes and dreams are as of a living experience; an ecstatic state is invoked. Here is where it differs from the other arts: it is not given to definite statement but rather creates general impressions; the imagination is left free to roam where it pleases, unchecked; in its highest estate noble and pure thoughts are aroused, new ideals awakened in the hearer, the unspeakable sensed; under favorable conditions new resolves are born. If this is true, and it consistently happens, then there is no gainsaying

that it is a constant power in human life, exerting an influence so vast, varied, and generally beneficent that it should have an effect altogether for good in practical affairs. Music's mission, therefore, is not only to delight but to improve mankind. Of course it is not infallible. It cannot overcome character; but all things being equal and under normal circumstances, music will unquestionably exert a favorable influence upon all those sensitive to its appeal.

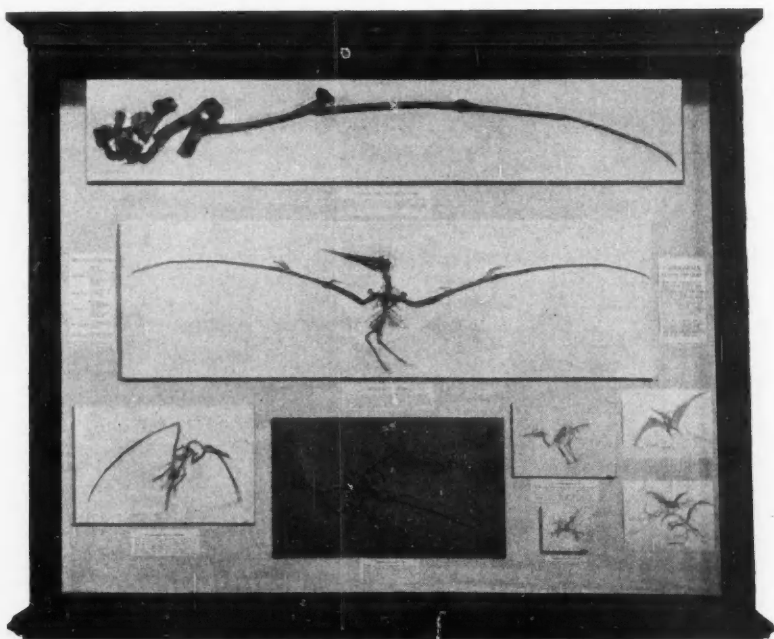
It affects us physically as well as mentally. Medical men tell us that it is valuable in the relief of pain, soothing and strengthening to the nervous system, stimulating in its effects upon the heart; provides a distinct improvement upon the digestive apparatus. Also our mental states are appreciably bettered by music. It has come within the experience of most people to feel that it will lighten their burdens, comfort their sorrows, act as a powerful antidote for the "blues." Even in the earliest times, before it had become the highly sensitive medium it now is, it was considered a curative in mental aberrations; Saul called David to play to him for this purpose. Music will strengthen the courage of the hero, through the collective singing of an army, to deeds of valor the individual would ordinarily be incapable of performing.

Therefore music is most valuable not so much in the temporary enjoyment of it, the physical indulgence, the intellectual satisfaction, but in its after-effects; namely, to those whom it not only lifts to a higher plane, but whom it keeps higher; in a word, those who hear the spiritual note in music, a call to that part of us that survives the grave. Not the sounds merely, but the message those tones impart has spiritual possibilities, "for whatever truly benefits body and mind and makes them better adapted to serve the soul, has spiritual value and as such must be counted a universal blessing."



AIRPLANE USED BY CALBRAITH PERRY RODGERS (INSERT)—CARNEGIE MUSEUM

FLYERS— FROM PTERODACTYLS TO LINDBERGH

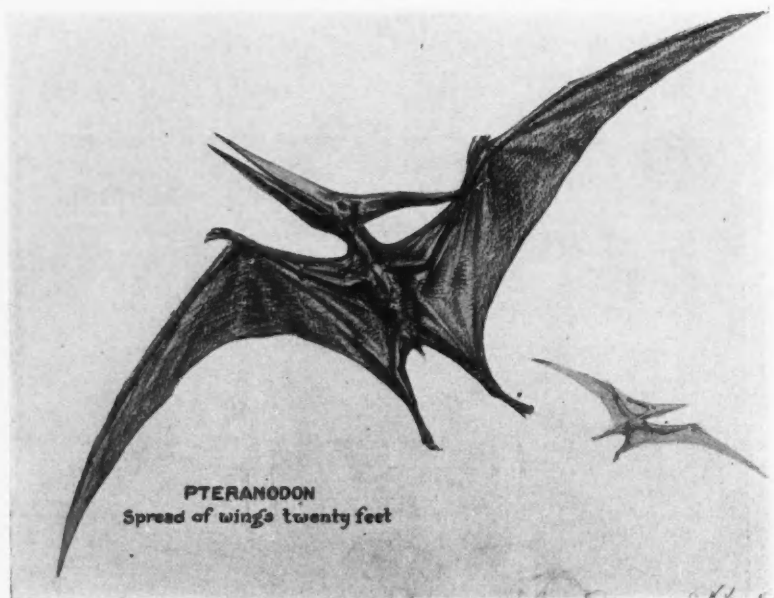


NEW EXHIBIT OF PTERODACTYLS

THE Carnegie Museum has placed on view a case showing some recently mounted American pterodactyls, together with some European specimens of these extinct reptiles, which form part of the highly important paleontological collection purchased twenty-five years ago from Baron Bayet of Brussels, and long recognized as being among the most valuable scientific treasures of the Carnegie Museum.

The case gives a good idea of these strange flying reptiles, which lived on both hemispheres in Jurassic and Cretaceous times, millions of years ago; and then vanished, without leaving descendants or closely allied forms.

These flying dragons existed long before the beginning of the human race. They are among the most highly specialized reptiles. The membrane of the wings stretching from the tip of the exceedingly long fifth digit must have given the wings a superficial likeness to those of a bat. In some specimens of the largest known species, which have been found in Kansas, the wings reach a span of twenty-four feet. Fragments of bones reaching the size of those of an ox have been found in England and have been attributed to some huge monster of the air. The smaller forms are not larger than a sparrow. The heads of pterodactyls show great



GENUS OF AMERICAN PTERODACTYLS

DRAWING BY A. AVINOFF

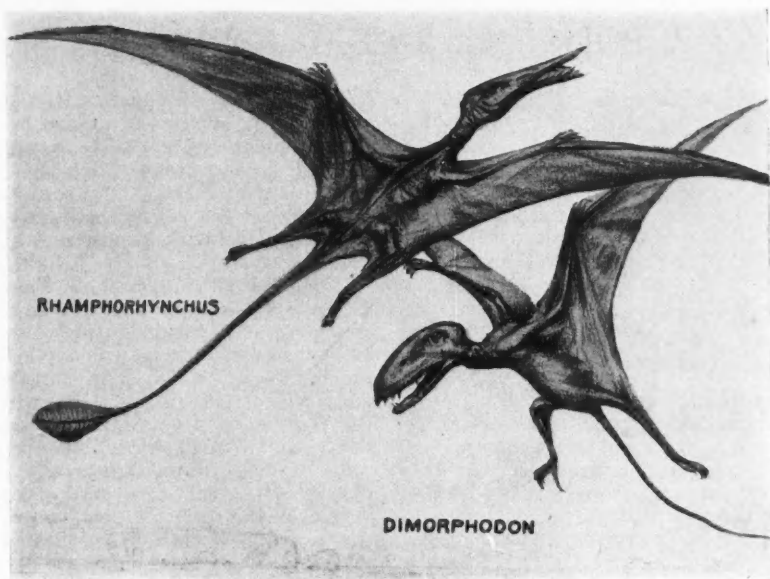
variety of shapes. They were sometimes adorned by a big bony helmet-like elongation and had a long protruding toothless beak. This is true of the great *Pteranodon* of Kansas. In some forms the jaws are set with long sharp teeth, as may be seen in some of the specimens which are displayed in the Museum. Some species had long tails with a leaf-like expansion at the end, which apparently served as an aerial rudder.

The first fossil remains of a pterodactyl were discovered in the latter part of the eighteenth century and were recognized by the renowned French naturalist, Cuvier, as belonging to a winged reptile. His studies led him to realize that he had before him one of the wonders of the world, one of the most fantastic and bizarre creatures of bygone ages.

In correlating the various extinct

forms of pterodactyls with the major groups and subdivisions of living animals, the student is confronted by some intricate problems in comparative anatomy. Pterosaurians (winged reptiles), while distinctly reptilian, reveal some affinities with mammals, but most clearly parallel representatives of the feathered world. No clues as to the life history of these paradoxical creatures have as yet been discovered, and we are left to conjecture their mode of breeding, but they probably laid eggs. The Carnegie Museum is proud to have in its possession one of the most extensive collections of its kind coming from both hemispheres. It gives a good idea of the diversity in size, shape, and structure of these vanished tenants of the air.

In this connection it may be recalled that the Carnegie Museum possesses the airplane on which Calbraith Perry



EUROPEAN SPECIES OF PTERODACTYLS

DRAWING BY A. AVINOFF

Rodgers made the first flight across the continent of North America. This relic, recalling the conquest of the air by human genius, is thus matched with

an exhibition of the first creatures which in remote geological ages acquired the power of flight. But it is a "far cry" from Pterodactyls to Lindbergh.

THE TWENTY-SEVENTH INTERNATIONAL

ALTHOUGH the echoes of the Twenty-sixth Carnegie International have not yet died down the Department of Fine Arts has already made plans for the next International, the twenty-seventh in the history of the Carnegie Institute.

The exhibition will open on Thursday, October 18, 1928, and will continue through December 10. Immediately thereafter the European paintings in the exhibition will be shown at the Cleveland Museum of Art and at the Art Institute of Chicago.

The general plan of the exhibition will be the same as that followed in the Twenty-sixth International.

An entirely different group of artists,

including none of those invited to send to the last show, will be selected, and as in the Twenty-sixth International each exhibitor will send a group of from three to five canvases. The total number of paintings in the exhibition will be practically the same as last year.

Guillaume Lerolle, the European representative of the Department of Fine Arts, will begin very shortly to visit artists. In Italy he will be assisted by Ilario Neri, in Spain by Miss Margaret Palmer, and in Germany by Dr. Charlotte Weidler. Homer Saint-Gaudens, the Director of Fine Arts, will sail for Europe in March to complete the plans for the exhibition.

A POLITICAL SECRET REVEALED



HERBERT SPENCER HADLEY, who delivered the Founder's Day address at the Carnegie Institute in 1913, died on December 1, 1927. The subject of his address at Pittsburgh was, "Historical

Analogy," and his visit here left an ineffaceable impression of character marked by a strong and penetrating intellect and a personality of extraordinary charm. As Governor of Missouri he had won national recognition, and during the proceedings of the Republican National Convention of 1912 there was a moment when the delegates came near to choosing him as the nominee for President. The Convention was visibly moved by the strife which had developed between Mr. Roosevelt and Mr. Taft, and when Mr. Hadley, serving as a delegate, appeared on the platform, and with his great organ voice appealed for harmony, a cry—"What's the matter with Hadley!"—rang through the hall. The Missouri delegation seized their banners and marched shouting down the aisles, and when other delegates joined the procession the demonstration grew in force and numbers until it began to threaten a stampede for the Missouri leader. Mr. Hadley, however, held his place on the platform and finally brought order out of the tumult, and permitted a hasty adjournment of the Convention.

The sequel to this dramatic episode was told by Governor Hadley in conversation at Pittsburgh, and now that he and Mr. Roosevelt have both passed away the story can be repeated without any impropriety. Immediately upon

the adjournment, Mr. Roosevelt, who had been kept apprised of all that had happened, sent for Mr. Hadley to come to him at the Sherman House, and upon his appearance there, Mr. Roosevelt came forward and placing both hands on his shoulders with friendly enthusiasm, said:

"Hadley, they've told me all about the demonstration for you this afternoon. It's fine. I'm delighted. It's a great tribute. Nothing would please me better than to see you get the nomination. But the situation is a dangerous one, and my own nomination is the only thing that will enable us to win. I don't want it, but there are principles at stake which make that course necessary. Now, Hadley, I want you to promise me that you will not go into the Convention again."

Governor Hadley from that moment kept away from any participation in the proceedings. In a day or two the Convention broke asunder into two angry factions, and Mr. Roosevelt was nominated by one group and Mr. Taft by another, and in the confusion which resulted, Woodrow Wilson was elected President of the United States. But it is interesting to speculate whether the history of the world would not have been somewhat changed in the pregnant years that followed if Theodore Roosevelt had been able to put away his own ambition, and, as a compromise for the pacification of the Republican party, had cordially advocated the nomination of Mr. Hadley.

BUSINESS IN PITTSBURGH

Shortages are in the making in iron and steel, and automobiles, and railroad equipment. In these important lines production has fallen below normal consumption, and there are no large stocks on hand from which consumption can draw. This means that production must start up again, for buying demand is surely accumulating.

SCULPTURE EXHIBITION

To some observers works of sculpture are large objects to be set up in parks and public places for the purpose of commemorating battles and famous men. A visit to the galleries of the Department of Fine Arts will be illuminating for these people. There is now on exhibition a collection of small sculptures by American artists, which were made to be decorations in the home, yet in them can be found all the fine craftsmanship and beauty of line that is to be found in war memorials.

There are almost one hundred pieces in the exhibition, most of which are bronzes. Thirty-eight artists are represented, including practically all the important American sculptors. The list contains such names as Robert Aitken, Daniel Chester French, Paulanship, Arthur B. Davies, Mahonri Young, Harriet Frishmuth, Gutzon Borglum, Max Kalish, Heinz Warneke, Hunt Diederich, and many others. The collection was assembled by the Associated Dealers in American Paintings.

The exhibition offers a splendid opportunity to study tendencies in American sculpture.

Included among the larger works is a bust of "Thomas Jefferson" by Robert Aitken, "Standing Lincoln" by Daniel Chester French, "Indian Runner" by

Paulanship, and "John Ruskin" by Gutzon Borglum.

There are graceful and youthful garden and fountain pieces by Harriet Frishmuth; a delightful head of the painter, George Luks, by Margaret Sargent. To the surprise of many, Arthur B. Davies shows fifteen small bronzes. Davies is better known as a painter, having exhibited in many Carnegie Internationals and having captured the First Prize in 1923.

Chester Beach is well represented by nineteen small pieces. Here are bronzes by Max Kalish which will be of particular interest to this community. They show the workingman in the mills and foundries and they show him in action, with bared back and taut muscles, driving a rivet or wielding a shovel.

The moderns are here too—William Zorach with "Pegasus," a strange

figure harking back to Assyria and Abyssinia; Robert Laurent with "Mother and Child;" Gleb Derujinsky with an extremely graceful "Egyptian Water Carrier."

Hunt Diederich's two bronzes are outstanding. "Spanish Gentleman on Horseback" is swagger and full of spirit. Diederich has admirably combined the modern tendencies of his talent with dignity and restraint.



LINCOLN
BY DANIEL CHESTER FRENCH

It is interesting, after looking at the sculpture in this collection, to turn to the pieces owned by the Carnegie Institute. Several of these have been put in the gallery—the splendid bust of Duveneck by Charles Grafly, and that lovely winged figure "Descending Night" by Adolph A. Weinman. In the hallway is "The Puritan" by Augustus Saint-Gaudens, and "The Urn of Life" by George Grey Barnard. Scattered in various halls of the Fine Arts Department are three by Rodin, two by Saint-Gaudens, and what else? There are the two companion pieces by Paulanship, "Diana" and "Actæon," the most recent sculpture purchases of the Institute. These were bought several years ago. Not counting the Beatty Memorial by Manship, which decorates the stairway so effectively, the additions to the sculpture collection at Carnegie in recent years have been very few.

It would be most stimulating to the public appreciation of one of the noblest of the fine arts if one or two of the sculptures could be left at the Institute when the show leaves Pittsburgh on February 26 for another city.

"IL DUCE" TALKS ABOUT ART

WHEN Homer Saint-Gaudens was in Rome he met and talked with Italy's Strong Man, Mussolini.

In the course of his remarks Mussolini took occasion to paint a golden future for Italy in the realm of art. "Art must occupy the same place in Italy's present greatness as it did in the past," he said.

Mussolini expressed the hope that Italy's former greatness and glory in the field of painting would be repeated and that Italy would experience another renaissance. "Contemporary Italian art," he continued, "must reflect and make a permanent record of the Italy of today for future generations. The Car-

negie International is a means of fostering an understanding of our art in other countries. This exhibition promotes international unity."

Mr. Saint-Gaudens explained to Mussolini the Carnegie Institute's principle of showing pictures by outstanding artists in the different schools of art within each country.

"That's it," said the Premier. "All these men that you have chosen are



BENITO MUSSOLINI

important, each in his own way. Art is one thing for one man, another thing for another. Nowadays everyone fights and misunderstands but there is no harm in that, providing art is genuine and stirs someone's emotions. Art is just as important as it ever was. It is always basically essential because the fruit of our imaginations is the only thing worth while in life."

Ferdinand Columbus, son of Christopher Columbus, was a great book lover and collector. His library is owned by the Cathedral at Seville, Spain.

MODERN DRAWINGS

A COLLECTION of drawings by contemporary artists has been put on exhibition on the Balcony of the Hall of Sculpture. They are shown through the courtesy of Mr. and Mrs. A. C. Goodyear of Buffalo. The quality of these drawings indicates the discriminating taste of Mr. Goodyear as a collector.

The artists represented are Augustus John of England; Henri Matisse and Dunoyer de Segonzac of France; Maurice Sterne, Rockwell Kent, and the late George W. Bellows of the United States. Drawings by two French sculptors, Charles Despiau and Aristide Malliol, are included.

The paintings of the late George Bellows are well-known in Pittsburgh as he was a frequent exhibitor in Carnegie International Exhibitions. He was awarded First Prize in 1922. When Bellows died, in 1925, it was said that American art had lost one of its strongest vital forces. Bellows' drawings, like his paintings, reflect his sensitiveness to all phases of life, whether it be a picnic in the park, a festive boardwalk, a boxing match, or a farmyard scene.

Augustus John is also a distinguished exhibitor in Carnegie Internationals. He won First Prize in 1924. Maurice Sterne and Rockwell Kent have likewise shown paintings regularly at the Institute. In this exhibition Sterne is represented by a group of studies of natives drawn by him on the Island of Bali in the Malay Archipelago.

The drawings by De Segonzac, a modern French painter, are characterized by economy of line, particularly the pen and ink studies of soldiers and officers done during the War.

The drawings which represent Henri Matisse, who won First Prize in the International last year, are surprisingly conventional examples of the work of this modernist.

Malliol and Despiau are leading

French sculptors, whose nude studies are characterized by simplicity and restraint. The crayon drawings by Malliol are particularly sculpturesque in line.

This exhibition will continue at the Institute through February 26.

PRIZE ESSAY CONTEST

CARNEGIE INSTITUTE will again this year have a Prize Essay Contest for the pupils of the Eighth Grade of the Pittsburgh Public and Parochial Schools. This is the seventh year the contest has been held at the Institute under the auspices of the Museum and Department of Fine Arts.

There will be two separate contests, one for the Public Schools and one for the Parochial Schools. The contests opened on February 11 and close on March 10.

In the essays the pupil will be asked to describe his two favorite objects in the Carnegie Institute, (1) any object or exhibit in the Carnegie Museum, and (2) any painting in the Department of Fine Arts. Classes from the schools visit the Institute throughout the year to receive instruction on objects in the Museum and lessons in art appreciation.

By means of the Prize Essay Contests incentive is given pupils to train their powers of observation and description. It is an interesting way to discover what museum exhibits and objects of art appeal to boys and girls of this age. The essays are limited to 500 words. They may be written in the schoolroom, at home, or at the Institute. Stress will be placed on the honor system, the pupils being asked not to use reference books.

Over 100 prizes are offered to be given, as follows: two First Prizes of \$25 each; three Second Prizes of \$15 each; three Third Prizes of \$10 each; thirty Fourth Prizes of \$5 each; seventy-five Fifth Prizes of \$2 each.

THE GARDEN OF GOLD

WHEN at this moment the Gardener gazes upon the many contributions from his loving friends he finds it impossible to include them all upon one page of the little magazine, or indeed in one of its numbers.

His good folk all know that for every dollar contributed to the Carnegie Institute the Carnegie Corporation of New York will give one dollar, while for every dollar contributed to the Carnegie Institute of Technology the Carnegie Corporation will give two dollars. As these settlements are to be made in 1936 and 1946 respectively, the Gardener plants all these generous sums in his Garden of Gold, and through the wisdom of that

stalwart financier, Andrew W. Mellon, who is now Uncle Sam's Chancellor of the Exchequer, they are invested at compound interest, which gives them an exceeding great value when the Corporation comes forward to match them on this one-for-one or two-for-one principle.



WILLIAM E. MOTT

And now for the tale of a busy day. The first comer was Barney Dreyfuss, who is doing more to evoke the cheers of Pittsburgh's population than any other man on

the town plot, and made a contribution of \$250 to Carnegie Tech's endowment fund. See what this generous gift will do. In twenty years at compound interest it will grow to \$670, to which

the Corporation will add two for one, or \$1,340, making the total cash value \$2,010.

The Gardener had no sooner planted this golden seed from Mr. Dreyfuss than he was accosted by that wizard in the science of figures, Professor O. T. Geckeler, head of the department of mathematics, who handed him a crisp one hundred dollar bill for Tech's endowment, and vanished. The Gardener, unused to the sight of real money, made quick to transmit

this bill to Uncle Sam's Chancellor, and he now holdeth a good receipt for the money. Mr. Geckeler's gift of \$100 will in twenty years at compound interest grow to \$268, and the Corporation will add \$536, making it \$804.

Turning his eyes down the shaded road the Gardener beheld J. M. Selden approaching, who soon gave into his hand the sum of \$28.80 which at compound interest in twenty years will be worth \$77, and when the Cor-



BARNEY DREYFUSS



CLARENCE OVEREND

poration adds \$154, on the two-for-one basis, the total will be \$231.

No sooner was this welcome present disposed of than Clarence Overend, representing the graduate students, entered the Garden bearing golden seed worth \$1,504.50, which in twenty years at compound interest will become \$4,030, the Corporation will double that sum, or \$8,060, and the total will be \$12,090.

Is there no end to this golden shower? It seems not. For here comes Mr. Fred J. Hartman from the United Typothetae of America and hands the Gardener \$7,500 for the endowment fund. The income from this sum is to be used in promoting the art of printing as taught at Carnegie Tech, but the principal stands like a rock, and when the settlement is made the Corporation will give \$15,000, making a tidy sum of \$22,500. Pretty nice—yes.

And then comes Sarah Hulick with \$20 from the Beta Pi Sorority, which will grow to \$53.60, the Corporation will add \$107.20, and their gift will be worth \$160.80. Pretty good Pi.

The Gardener's day was almost full, yet while the great sun hung suspended in its own splendor of molten gold, the College of Engineering sent Director William E. Mott, who with quick step and shining face gave the Gardener \$1,000 as a gift from the engineering school. In twenty years at compound interest this will become \$2,680, whereupon the Corporation will add \$5,360, and the gift from the College of Engineering will be worth \$8,040.

The Gardener will have more to say when the Ides of March bring forth the next Bulletin, and in that connection, he hopes to give his friends a very agreeable surprise concerning himself and his Garden.

A GIRDLE AROUND THE EARTH

A cable message was recently sent around the world in eight minutes. This beats Shakespeare's time. "I'll put a girdle about the earth," he makes his sprightly fairy, Puck, say, "in forty minutes!"

AN HONOR FOR HOMER SAINT-GAUDENS



Underwood & Underwood

THE French government has just conferred on Homer Saint-Gaudens, Director of Fine Arts at Carnegie Institute and a member of the board of directors of the American Federation of Arts, the decoration of Chevalier of the Legion of Honor, in recognition of Mr. Saint-Gaudens' services in the field of art.

GEORGE LAUDER'S GIFT

Mr. George Lauder was among the first to subscribe \$10,000, payable \$1,000 a year, to the Patrons Art Fund, and after he had made the payment of the first \$5,000 his estate has now paid the remaining \$5,000 without waiting for the completion of the installment years.

THE COST OF EDUCATION

President Angell of Yale

"The public must clearly understand that it cannot secure first-class men to teach the younger generation, or to carry forward the boundaries of knowledge, without providing sufficient resources to permit men to live in reasonable comfort, with dignity and with substantial freedom from acute and incessant financial anxiety. To fail to do this is to insure the diverting of practically all of the ablest men into other professions and callings, where they may expect a more adequate return upon their abilities."

"THE PLAY'S THE THING"

*A Review by E. Martin Browne, Assistant Director of Drama,
of "The Tidings Brought to Mary," by Paul Claudel,
French Ambassador to the United States*



E. MARTIN BROWNE

M. PAUL CLAUDEL, who allowed the Drama Department of the Carnegie Institute of Technology to produce his play, "The Tidings Brought to Mary," this month is a unique Frenchman. To be at once man of letters and diplomat is

not so unusual among the sons of that gifted nation; but to be, while concerned as Ambassador with Franco-American relations today, so passionately possessed by mediæval ideas

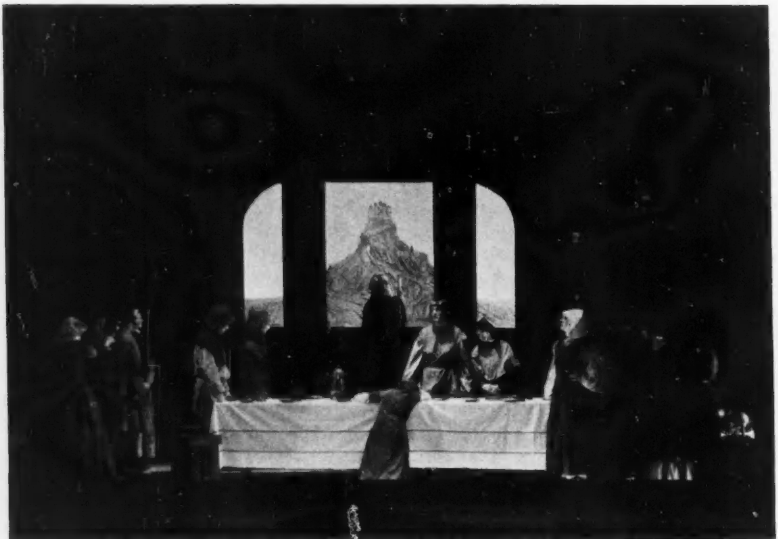
that he is their outstanding exponent in European poetry—this is to stand alone. Though to English-speaking people his work is not widely known, by his own it is deeply prized and venerated. He is a Frenchman in the truest sense: one who loves his country, not with the banal fanaticism of the jingo patriot, but with the seeing eye of one who notices at harvest,

"The carts passing along the road
Leave straw among the fruited branches—"

with the sympathetic heart of one who

"agonizes for his country which is perishing."

He is also a Catholic and a mystic: he sees in the cross,



SCENE FROM "THE TIDINGS BROUGHT TO MARY"—STUDENT PLAYERS

"The centre and the navel of the world, the element by which all humanity is held together,"

and hears in the angelus,

"Tidings of Jesus brought three times,
Three times to the heart of Mary."

Thus it is natural enough that his great play, "The Tidings," by whose shining message he hopes to recall France, and all countries, to hear the voice of the Crucified, should be set in the early fifteenth century, when both France and the Catholic Faith had the strongest hold on man's imagination, and was filled with echoes of the triumphal progress of Saint Joan of Arc.

The play shows a Christian soul, which even in the first gaiety of girlhood has the serenity of faith and compassion that mark the saint, passing through desertion, betrayal, outlawry, and slow despair to reach the highest heights of mystic ecstasy. It is not for nothing that her last words as she is cast out in Act II are the girl's cry,

"Ah, ah, my poor wedding-dress that was so pretty!"

All the more clearly for them do we see the difference when in Act III, eight years later, the same soul exultantly cries,

"Powerful is suffering when it is as voluntary as sin,"

and at her death declares,

"Happy is he who suffers and who knows why."

Here lies the kernel of the play's thought—the doctrine, strange to modern ears yet of the very fibre of the mediæval life, that suffering, if offered to God, glorifies and unites man with the divine. Anne, the girl's father, into whose character and speech so many deliberate parallels with Christ are introduced, and who is himself (as a pilgrim) the embodiment of this idea, declares it in that beautiful final scene which acts as chorus to the play:

"Is the object of life only to live?

It is not to live, but to die.

And now to hew the cross, and to mount upon it, and to give all that we have, laughing.

There is joy, there is grace, there is freedom, there is eternal youth."

At Tech we tried, very simply, to embody these ideas. The monastery of Monsanvierge, enclosed so that the nuns can never come out, which is the symbol of this glory of sacrifice, we took as the focus of our picture, and we worked with the paintings, the sculptures, the illuminations of the play's period in mind. We found it easy to work, however hard to attain our ideals, because the poetry of the play is simple in speech and full of the sense of the soil which cleanses and clears its imagery; because the characters of the play are not the superficial types of most commercial plays, but real people deeply studied, with all the complexity and queer changeableness of real people. There was always material to work on—it never grew thin. Many of the student actors have testified to the unusual depth of the experience they gained from it, and those who saw it know to what heights it inspired Mr. Frank Stout and his assistants in scene and lighting. None can have gained more, or feel more gratitude for the scope offered for such work at Tech, than the Director.

THE POWER OF IDEAS

Let a man fasten himself to some great idea, some large truth, some noble cause, even in the affairs of this world, and it will send him forward with energy, with steadfastness, with confidence. This is what Emerson meant when he said, "Hitch your wagon to a star." These are the potent, the commanding, the enduring, the inspiring men,—in our own history, men like Washington and Lincoln. They may fall, they may be defeated, they may perish; but onward moves the cause, and their souls go marching on with it, for they are part of it, they have believed in it.

—HENRY VAN DYKE

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EIGHTEENTH ANNUAL EXHIBIT OF THE ASSOCIATED ARTISTS OF PITTSBURGH

THE Associated Artists of Pittsburgh, with Christian J. Walter as president, opened their eighteenth annual exhibit on February 10 at Carnegie Institute.

This year's exhibit has 145 local artists participating with 406 works displayed. The show is divided into three classes; first class, consisting of oils, water colors and pastels with 354 entries; second class, graphic art, with 37 entries; third class, sculpture, with 15 entries.

First honor and prize award of \$150 goes this year to Norwood MacGilvary, for his study, "Circe;" second honor and award of \$100, to John Kane, for his landscape, "Turtle Creek Valley Towards Pittsburgh;" third honor and award of \$50 to M. J. Vick, for "A Family Group." The Carnegie Institute Prize of \$250

for the best group of three or more oils was given to William R. Shulgold; the Art Society of Pittsburgh Prize of \$100 for the best portrait to S. Rosenberg;

the A. W. Smith Jr. Prize of \$50 for a floral subject to Sarah C. Wilson; the Camilla Robb Russell Memorial Prize of \$25 for water color to Willard Perkins; the Alumnae Prize of the former Pittsburgh School of Design for Women of \$25 for the best picture by a woman painter to Elizabeth B. Robb; the Drawing

or Print Prize of \$50 to encourage work in black and white to William Wolfson.

The Jury of Selection and Awards included George Harding of Philadelphia, James R. Hopkins of Columbus, and Hayley Lever of New York City. The Exhibit will continue until March 9.



"CIRCE," by Norwood MacGilvary
First Prize (\$150)



"TURTLE CREEK VALLEY," by John Kane
Second Prize (\$100)



"A FAMILY GROUP," by M. J. Vick
Third Prize (\$50)



"MARY," one of the winning group of oils
By William R. Shulgold
Awarded Carnegie Institute Prize (\$250)

BENEVOLENT WEALTH

DR. GEORGE E. VINCENT, President of the Rockefeller Foundation, begins his annual report for the year 1926 with these astonishing statements, showing what can be done toward the advancement of civilization by a well-directed use of benevolent wealth:

During 1926 the Rockefeller Foundation, in disbursing \$9,741,474, (1) aided the growth of fourteen medical schools in ten different countries; (2) maintained a modern medical school and teaching hospital in Peking; (3) assisted the development of professional public health training in fifteen institutions in twelve countries and in ten field stations in the United States and Europe; (4) contributed to nurse training schools in the United States, Brazil, France, Poland, Yugoslavia, China, Japan, and Siam; (5) sent, as emergency aid, journals, books, or laboratory supplies to institutions in twenty European countries; (6) helped twenty-one governments to combat hookworm disease; (7) gave funds to organized rural health

services in 244 counties in the United States and to thirty-four districts in twelve other countries; (8) shared in the creation or support of various departments in state or national health services in sixteen countries; (9) cooperated with Brazil in the control of yellow fever, and in precautionary measures against the yellow fever mosquito, in ten states; (10) continued yellow fever surveys and studies in Nigeria and on the Gold Coast; (11) aided efforts to show the possibilities of controlling malaria in nine North American states and in Porto Rico, Nicaragua, Salvador, Argentina, Brazil, Italy, Spain, Poland, Palestine, and the Philippine Islands; (12) helped to improve the teaching of physics, chemistry, and biology in eleven institutions in China and in the government university of Siam; (13) supported the Institute of Biological Research of the Johns Hopkins University and contributed toward the publication of "Biological Abstracts;" (14) gave funds for biological or mental research at Yale University, the State University of Iowa, and the Marine Biological Station at Pacific Grove, California; (15) provided, directly or indirectly, fellowships for 889 men and women from forty-eight different countries, and paid the traveling expenses of sixty-nine officials or professors making study visits either individually or in commissions; (16) helped the Health Committee of the League of Nations to conduct international study tours or interchanges for 120 health officers from forty-eight countries; (17) continued to aid the League's information service on communicable diseases; (18) made surveys of health conditions, medical education, nursing, biology, or anthropology in thirty-one countries; (19) lent staff members as consultants and made minor gifts to many governments and institutions; (20) assisted mental hygiene projects both in the United States and in Canada, and demonstrations in dispensary development in New York City.

TALKS ABOUT BOOKS

By ELVA L. BASCOM, *Special Assistant, Carnegie Library*

"GENIUS AND CHARACTER," by Emil Ludwig.—Of the many readers who enjoyed Ludwig's "Napoleon" and "Bismarck" some will surely want to read the series of essays written several years ago but

only now translated into English under the title, "Genius and Character." They are miniature sketches of twenty "men of action and contemplation, practical men and organizers, all of them geniuses," from Leonardo da Vinci to Lenin. In a long but interesting introduction Mr. Ludwig explains his theory of writing history and describes the serious educational purpose he has in this volume.

"WHY STOP LEARNING?" by Dorothy Canfield Fisher.—"Although we do not see it with the vision of the flesh as we see Valley Forge, our country at this moment is fighting for its life, at a turning-point of its existence. It is shut up within a prison of prosperity where the older doors to spiritual and intellectual life are locked. If it cannot burst open a new door . . . many new doors! . . . and fight its way to air, it will smother to death beneath its material possessions." It is in the spirit of this paragraph that Mrs. Fisher has spent a year, at the request of the Carnegie Corporation of New York, in collecting information concerning the objects of the organizations that are working for adult education in this country and in putting it between book covers. She writes naively of her own previous ignorance and enthusiastically of the work being done and the need for it.

"WITCH WOOD," by John Buchan.—Mr. Buchan turns from the modern mystery story, in which he won his reputation, to write one having seventeenth-century Scotland for setting. A devout young dominie returns as minister to his boyhood home in the Lowlands, and soon finds a sinister influence at work among his people. Fearlessly he explores the Black Wood, and in discovering the pagan orgy in which his parishioners are indulging he encounters romance. In the end the superstitious parish has added another mystery to the many it ponders over. "A powerful, charming and spiritually earnest novel, which almost entitles Mr. Buchan to be called a modern and lesser Sir Walter Scott." *Spectator* (London).

"THE HOUSE MADE WITH HANDS," by the author of "Miss Tiverton Goes Out."—From her earliest consciousness an English girl has conceived her lovely home to be sentient—knowing the people and life within its walls, and to keep the circle intact becomes a passion with her. The war, death, and marriage bring separations, and at last she is left alone, still clinging to the house and its memories. When an air-raid crumbles it, she awakes to her self-deception. A quiet, yet vivid and intense story, said to be autobiographic in its main events.

"RED SKY AT MORNING," by Margaret Kennedy.—Twin son and daughter of an English poet are pursued through their fantastic careers by the disgrace of their father's supposed crime and disappearance, and finally succumb to it—each in a different way. They extract much hilarity by the way, however, thanks to their own airy temperaments and to the bohemian circles toward which they naturally gravitate. Though technically a better work than "The Constant Nymph," it is compared unfavorably with it—doubtless because it lacks a Sanger and a Tessa.

PITTSBURGH'S "LOWEST CULTURE"

LAST month the Bulletin discussed the charge made in an address delivered in New York by the Rev. Charles F. Potter that "Pittsburgh is the lowest in culture among all the cities in the United States, with the possible exception of Columbus, on account of its blue laws." The Carnegie Library was brought by Dr. Potter within the fire of his guns, and the Bulletin's answer to that criticism was given with so much fullness of detail as to leave no doubt in any fair mind that Pittsburgh stands far out in the front rank of those cities whose culture is promoted by library service.

But the restrictive influence of the antiquated blue laws of Pennsylvania upon the culture of this community was frankly admitted, and the arrest and trial, at the instigation of the Lord's Day Alliance, of a group of devoted citizens who had arranged a Sunday night concert for the members of their association were referred to with appropriate condemnation.

Since that publication was made, the court has delivered its decision, in which it vindicates the right of the people to give such concerts, and the Pittsburgh Symphony Society has announced its purpose of immediately arranging for further recitals on Sunday evenings. In the decision, rendered by Judges Richard A. Kennedy and David M. Miller, the court said:

"Officers, members, and musicians of the Pittsburgh Symphony Society did not violate the Act of April 22, 1794 SM.L. 177, with the supplements and amendments thereto, by conducting, giving, holding, and participating in a concert on Sunday, where the classical music was rendered by professional paid musicians, the society being an unincorporated organization or association, and tickets of admission thereto were limited to its members who voluntarily subscribed various sums to the support of the society. This was not a business in a commonly accepted meaning of the word; it was not employment in the sense of labor for wages; no one, promoters, officers or members, except the performers, could expect any money reward from the enterprise.

"The production of symphonic music as given by the Association of which the defendants are members, requires an orchestra of ninety players, all of whom are professionals of the highest skill with the instruments they employ and whose service could not be obtained except on Sunday. It, therefore, became a necessity to those persons who desired to hear symphonic music on Sunday to pay for it, and this is the only difference, the only distinction, between the operation of the Symphony Society and the other musical offerings on Sunday. This would not be unlawful under the Act of 1794."

This is as it should be. And now the principle involved in this discussion of popular rights ought to be clearly understood. The people who desire that Sunday shall be devoted exclusively to praise and worship are entitled to practice their religious convictions to the fullest limit without molestation and without question. No one in this broad land will interfere with them, or make them afraid. But, by the same rule, those people who with good conscience would spend their Sundays in other ways than by an exclusive devotion to praise and worship must be permitted to organize their pastimes in accordance with their own wishes, provided always that they keep within the limits of good order. When the Lord's Day Alliance moves upon them while they are pursuing their innocent enjoyments, makes them afraid, and fastens upon them the obloquy of a public arrest and trial, that organization is setting up a political tyranny which is at once hateful and dangerous.

The blue law statute is a law which was enacted in 1794 by people whom Benjamin Franklin referred to as "people of peasant minds." Mainly through the unyielding activity of the Lord's Day Alliance the obnoxious law has been kept in force against the wishes, habits, and practices of the majority of the population. Its continuance plainly constitutes an alliance of church and state through the back door, when the Constitution of the United States pro-

hibits such an alliance through the front door. But the Lord's Day Alliance is pursuing a course which might conceivably come home to plague them. Today the majority of our population is Protestant, and this blue law is being maintained by a Protestant group. Let it be assumed for illustration that in ten years from now the majority would be Jewish. No man of sense would fear to trust his life, liberty, and property to a Jewish legislature. But suppose that such a legislature would enact a blue law under which no citizen would be allowed to do any work or hear any music on Saturday. That would be following the example which the Lord's Day Alliance is now imposing upon the other religions. Would not the Alliance make the heavens ring with indignant derision? Yet Saturday, and not Sunday, is the day named in the Bible.

And that is just where the danger lies when any church sets out to enact into law their interpretation of what God commanded to be done. Some of the rest of us may have a very different interpretation of God's will and we could not fail to remember how the Son of God treated the Lord's Day Alliance with withering scorn when they threatened him with arrest.

This unpardonable political intrusion of the Lord's Day Alliance into the cultural life of Pittsburgh may turn out to be a blessing in disguise, for it has led to the formation of a state-wide organization with headquarters in Philadelphia, which purposes to arouse public opinion to such an extent that these blue laws shall be repealed for the honor and dignity of the State. And they ought to be repealed. A year or so ago the Editor of the Bulletin made some statements before a committee of the United States Senate to the effect that the Lord's Day Alliance was restraining the masses of the people from the enjoyment of innocent Sunday recreations. Instantly came a telegram from Rev. David G. Wylie, President

of that Alliance, followed by a letter, both communications demanding a retraction of the statements. The demand was rejected because of the proof of their accuracy, and a counter demand was made upon the Alliance to give him for publication the names of the one hundred of the largest contributors to the funds of the Alliance during the past year. President Wylie refused to unmask his membership on the ground that it would embarrass his contributors, and when the Editor, desiring to "embarrass" them to the point of making them ashamed, repeated his request for their names, President Wylie ceased his protests and invited him to dinner—an honor which was declined—with regret.

But if the names had been given and published it would have been shown that the Lord's Day Alliance is receiving the main part of its financial support from wealthy men, some of whom are known to be the richest in the land; and it then would have appeared that these men live in palatial homes, play golf, ride in their automobiles, and go to moving pictures at their clubs, all on Sunday, and while thus enjoying the pleasures of wealth use their money to support a society the whole effect of whose efforts, even though they may be based upon religious convictions, is to restrain the tired and humble masses of our population from the enjoyment of precisely similar pastimes.

The Lord's Day Alliance is one of those numerous and meddling political organizations acting in front of a religious background which, because of a declared holy purpose, is able to array to its support great numbers of people who mean to be good people, but who, because of their narrow thinking, are always dangerous to society until they are moved by enlightened leadership.

The preacher has the widest platform of all for the exercise of a noble spirit. When he would bring comfort and righteousness to society by an appeal to the human heart he will find that the

world is his parish; but when he dogs the heels of politicians, coercing them to pass laws which are going to force his own pitiful religious opinions into the lives of other men, he is a public enemy.

The Lord's Day Alliance is at this moment hard at work in the capital of the nation and in all the state capitals, notably in New Jersey, dictating with ceaseless zeal what laws shall be passed to control the lives of the American people on Sunday. It is pleading with Congress to give into its hands the religious domination of Washington, and is indeed in a fair way to have its bills adopted. In that case it will continue to exercise its arrogated powers, not by an appeal to the individual conscience, but by an appeal to the police force, as was done in the orchestra case at Pittsburgh. The Lord's Day Alliance, in all of its political activities, has definitely turned away from the power of the cross of Christ and fixed its reliance upon the policeman's mace.

The fight now organizing to rescue Pennsylvania from this intolerable invasion of its liberties will require by law the publication of the names of all persons, societies, and churches who contribute funds to the Lord's Day Alliance or to any other similar society. That is the best way to bring about its dissolution. The weaklings who give money to the Alliance for the persecution and vexation of their fellow citizens on condition that their own names shall not be published will then, when they are asked for money, find courage to say No.

Some of the ministers of Pittsburgh who mean to be liberal in their civic opinions have made a curious comment upon this case. They say that they have no objection whatever to Sunday orchestras but object to the concerts being given in the evening because it will keep people away from church. But this view is not liberal at all, because it means that the people who do

not and will not go to church on Sunday evening shall not be permitted to have any other place to go.

Thinking people all over the country are taking alarm at the growing tendency of church organizations to demand the passage of laws which restrict the fine liberties of life so that they will conform to the religious convictions of those organizations. These church organizations are not in any single case either Catholic or Jewish in their connections, therefore they must be Protestant. Has it come to pass that the word Protestant, which once stood as the symbol of individual liberty, can now be used, as was done at Pittsburgh, to invoke the punishment of fine and imprisonment for pastimes which this enlightened court declares to be innocent and commendable?

Governor Ritchie of Maryland says on this subject: "No longer does American law conform to its century-old conception of a system to protect life, liberty, and property, and to promote happiness. It is fast becoming a system of control, subjecting all of the people to the social and moral precepts of some of the people, and aiming to secure personal righteousness through legislative fiat."

The Bulletin is concerned in this matter because the good name of Pittsburgh was attacked throughout the country on account of the criminal arrest and trial of the orchestra people, and because in connection with that arrest the Carnegie Library system was viciously assailed.

A last word. When the Lord's Day Alliance made the Pittsburgh arrests they studiously refrained from naming the officers of the orchestra society in their warrants, but confined the arrests to those members whose names would suggest that the concert was given with a direct purpose of making a Jewish attack on the Christian Sunday. It was a mean and malicious trick, and it reacted upon its authors with public contempt.

—S. H. C.

LECTURES
MUSEUM

The two series of lectures given under the auspices of the Carnegie Museum on Sundays and on some Thursdays are attracting an ever-growing attention. The Sunday afternoon talks have taken place, without exception, before audiences filling every available seat and all the standing room of our lecture hall. It is most unfortunate that we are obliged to turn away over a hundred people each time. Our hall has a capacity of six hundred seats and standing room for fifty or seventy-five. A hall twice this size would meet more successfully the increasing public demand for such instructive entertainment.

The subjects of the lectures given on Sundays of this season up to the present time cover a diversified field of explorations, travel, adventures, and study. The British Isles, Argentina, Mexico, Canada, the Desert of Arizona, the Rockies, Yucatan, Java, and Alaska, have been described by the lecturers in their narratives, accompanied by colored slides and motion pictures; cruises over the ocean were vividly depicted; our own State of Pennsylvania was also not overlooked. An astronomical lecture gave a touch of extra-terrestrial exploration which was, nevertheless, fascinating. Indian lore was interpreted by an enterprising and sympathetic observer, Mr. Walter McClintock, who had lived for a considerable time among the Indians of the Blackfoot Tribe; and by a real Indian chief, who graphically gave all the indigenous information he possessed.

The next lectures will include the following talks: Mr. Guy C. Caldwell will speak on February 19 on "The Rocky Mountain National Park," and, on February 26, Mr. Dan McCowan will give the point of view of "A Naturalist in the Rockies." Mrs. Barnum Brown, who accompanied her husband, the noted paleontologist of the American Museum of Natural History, on a journey to India, will describe her observations "Behind the Veil" on March 4. On March 11, Mr. L. O. Armstrong will discuss "Whales, Totem Poles, and Indians." Mr. Graham Netting, of our staff, will recount his experiences on "The Lesser Antilles" on March 18, and, on March 25, Mr. Rudyerd Boulton, also connected with our museum, will tell what he saw and accomplished in "Angola, A Naturalist's Paradise."

The Thursday evening lectures have comprised a wide cycle of explorations. Dr. Sylvanus Morley gave an account of the highly important archaeological research carried on by the Carnegie Institution of Washington, including the recent remarkable discoveries in "The Temple of the Warriors." Edmund Heller, one of the foremost field naturalists and collectors of our day, gave a thrilling and illuminating history of his hunting of gorillas. Mr. Walter McClintock described "The Sun Festival of the Blackfoot Indians," the lecture having gained considerably in interest owing to the fact that it was supported by an

exhibition of vast photographic material assembled by the speaker and shown in one of the galleries of the Institute. Mr. James L. Clark, Assistant Director of the American Museum of Natural History, brought with him a masterful picture in words and projections of his unusual exploits "Across Asia's Snows and Deserts." Mr. Arthur C. Pillsbury charmed the public with his magical motion pictures demonstrating the unfolding of the flowers. Mr. Howard H. Cleaves took his audience to Labrador. The closing Thursday evening lecture of this season will be assigned to Mr. Barnum Brown, who will speak on "Patagonia" on March 1.

Besides these two series of lectures the Carnegie Museum has conducted special talks for children. The response on the part of Pittsburghers to all these lectures is a decided sign of the growing popularity of our museum.

MUSIC HALL

Dr. Heinroth will deliver the following lectures during Lent:

- FEBRUARY 25—"Schubert, the Young Centenarian."
- MARCH 3—"Schubert, the Supreme Song Composer."
- MARCH 10—"Milestones of Musical History."
- MARCH 17—"Scandinavian Music."
- MARCH 24—"American Folk Music."
- MARCH 31—"A Great French Symphony."

CARNEGIE TECH

In cooperation with the United Typothetae of America, a series of fifteen lectures on printing and related subjects is to be given this year at the Carnegie Institute of Technology in Pittsburgh by experts representing the printing industry. Although the lectures have been arranged primarily for the students of the Department of Printing, Pittsburgh printers and printing plant executives have been invited to attend any in which they are interested.

The first of the series was given by George K. Hebb, Detroit, Chairman of the U. T. A. Committee on Education, who discussed "Printing as a Career." Harry L. Gage, of Bartlett-Orr Press, New York, and former head of the Department of Printing at Carnegie Tech, discussed "Printing as a Fine Art," and Colonel E. T. Miller, Secretary of the United Typothetae of America, spoke on "Organization and Management."

Other lectures in the series announced by Dr. David Gustafson, U. T. A. Professor of Printing and head of the Department of Printing, are: "The Responsibility of a Master Printer," A. L. Lewis, Toronto, Canada; "Selling Printing," Frank J. Smith, Rochester, N. Y.; "The Printers' Financial Problem," George R. Keller, Detroit; "The College Trained Man in the Printing Industry," E. Lawrence Fell, Philadelphia; "Printers—Past, Present, and Future," J. Horace McFar-

TECH NOTES

land, Harrisburg, Pa.; "The History of Printing," John Clyde Oswald, New York, N. Y.; "The Engineering Phase of Printing," James J. Rudisill, York, Pa.; "An Avenue to Service," John C. Hill, Baltimore, Md.; "Bookbinding," E. W. Palmer, Kingsport, Tenn.; "Lithographing," L. S. Hawkins, New York, N. Y.; "Photo Engraving," V. W. Hurst, Rochester, N. Y.; and "Electrotyping," E. G. J. Gratz, Pittsburgh.

Dr. Albert Feuillerat, Professor of English of the University of Rennes, France, has just completed a series of three lectures on "The Poetry of Shakespeare."

Dr. Charles E. K. Mees, Director of Research of the Eastman Kodak Company, will cover the subject of "Theory and Technique of Photography" in three lectures on February 29, March 1 and 2.

THE STUDENT BROTHERS

The picture of the Christmas dinner, given by the Alexander J. Wurts Fund for those students who could not return to their homes over the holidays, contained the faces of two brothers, and the Bulletin offered a prize subscription to the first letter which would correctly identify these boys in the group photograph. Quite a number of guesses have been sent in, but as none of them was correct the Bulletin is forced to give its own solution, as follows:

Neil D. Cole sits in the front row, the third from the left; and Donald Cole is directly back of him, fifth from the left. The brothers live in Lexington, Nebraska.

ENTHUSIASM

Nothing great is ever achieved without enthusiasm. Get enthusiasms, but first of all get the ideals that stir enthusiasms and that make them worthy. Those ideals grow out of a sense of values, out of the capacity to make judgments of worth, out of ability and willingness to see and to know excellence and the reasons for it. Given these ideals, allow them to stir enthusiasms in your own hearts and minds. Warm your nature by the fire of these enthusiasms, watch them glow and keep them glowing. Add to the life of intelligence that life of feeling which for thousands of years has been figuratively described as the mark of the indwelling of the divine spark of everlasting fire. Avoid cynicism. Rise above indifference. Get beliefs and care for them. Then, if intelligence be sound and clear and well buttressed, the enthusiasms will be fine and noble and continuing, and they will drive intelligence on to constantly higher and better things and accompany it with satisfactions that can be had in no other way.

—NICHOLAS MURRAY BUTLER.

Education teaches you how to learn your task.

PRESIDENT BAKER'S TOUR ABROAD

Dr. Thomas Stockham Baker, President of the Carnegie Institute of Technology, has sailed for Europe and will spend the major portion of his time abroad in organizing the European part of the second International Conference on Bituminous Coal, which will be held at the Carnegie Institute of Technology in the week of November 19, 1928. Among the subjects listed for discussion in the program for the second conference are: synthetic fertilizers from coal, power from coal, low and high temperature distillation processes, smokeless fuel, gasification of coal, utilization of coal tar products, and coal in relation to the production of fixed nitrogen.

Formal invitations for official representation at the 1928 meeting have been sent to the ambassadors, ministers and *chefs des affaires* in Washington of the following countries: Argentina, Belgium, Brazil, Chile, Cuba, France, Germany, Great Britain, Italy, Japan, Mexico, Peru, Spain, Austria, China, Czechoslovakia, Denmark, Greece, Hungary, Norway, Panama, Poland, Sweden, Switzerland, Holland, and Roumania.

Dr. Baker has accepted an invitation to give a course of five lectures in Paris in March under the auspices of the Carnegie Endowment for International Peace. The general subject of the course will be "What the United States is Thinking About."

The fourth annual conference for training plumbing and heating instructors has just been held at the Carnegie Institute of Technology. Cooperating with Tech in conducting the two weeks' conference were the National Trade Extension Bureau of the Plumbing and Heating Industries, and the Standard Sanitary Manufacturing Company of Pittsburgh.

Problems considered at this year's conference were largely those which have to be solved in the actual operation of schools for apprentices and journeymen in the plumbing and heating trades. The conference was planned particularly for those preparing to teach plumbing apprentices and steam-fitting apprentices or helpers. Between thirty and forty instructors and candidates as instructors were registered.

Harold A. Thomas, Professor of Hydraulics in the Department of Civil Engineering at the Carnegie Institute of Technology, has been appointed Hydraulic Engineer for the City of Pittsburgh to make a study of flood heights as affected by various proposed changes on the water fronts.

A WARNING

The American Republic will endure so long as it remains true to the principles of its founders.

—DETROIT.

THE MAKING OF WILLS

THE Bulletin has a frank way of stating its aims and desires. Some of its lawyer friends—a good many in fact—have conveyed the delightful intelligence that their clients have caused them to arrange bequests for the Carnegie Institute or the Carnegie Institute of Technology. Just a day or two ago a lawyer said, "I drew a will yesterday that left \$5,000 to the Carnegie Institute." Now most men making their wills, after they have provided for their families, feel a considerable hesitation in deciding upon other bequests. A reading of most wills that are published in the newspapers will show this tendency to hunt rather obscurely for the most worthy objects.

These Carnegie institutions need money, and our lawyer friends would be doing a public service of great value by advising their clients to remember these necessities in their wills.

In making a will, money left to the Carnegie Institute should be covered by the following phrase:

*I do hereby give and bequeath to the
CARNEGIE INSTITUTE in the
City of Pittsburgh, Pennsylvania*

And bequests to the Carnegie Institute of Technology should be phrased like this:

*I do hereby give and bequeath to the
CARNEGIE INSTITUTE OF
TECHNOLOGY OF PITTS-
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Colleges should not, as of old, be apart from, they should rather be a part of, the life, the living, the thought, the business, of all the people.

—C. W. BARRON

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